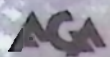


JEFFERSON

Monthly

A Raven's-eye View

Artistry Puts Medford Firm
On the Map



The Ashland Gallery Association invites you to join us every

First Friday

of the month for a kaleidoscope of art.

These Ashland galleries will be open with special events from 5-7pm Friday, November 3rd. It's free and it's fun!

The Websters, Handsplanners, Weavers & Knitters ①

11 N. Main-On the Plaza-482-9801
Reception for local jewelry designer Barbara Mason.

American Trails ②

27 N. Main-On the Plaza-488-2731
Reception with Ron Bertocchi, local metal art sculptor and Sam Kurz, flute player.

Hanson Howard Gallery ③

82 N. Main-488-2562
Opening reception for a photography show with local photographer Rob Jaffe.

Elizabeth Hinshaw Portrait Gallery ④

Plaza Mall-488-2137
Elizabeth demonstrates her art.

Frank Philipps Pottery ⑤

40 N. Main-Plaza Mall-488-4177
Contemporary, functional stoneware, featuring Thanksgiving pie plates and centerpieces.

Nimbus ⑥

25 E. Main-482-3621
Featuring hand-painted fish ceramics by Julie Ueland of White Salmon, Washington.

Accents, The Collectors Gallery ⑦

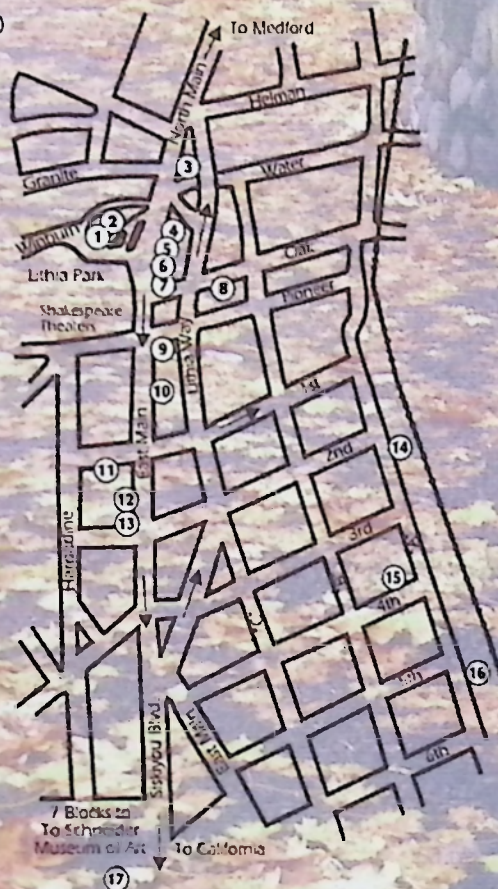
45 E. Main-482-5913
Creative framing ideas for the holidays.

Northwest Nature Shop ⑧

154 Oak-482-3241
Opening for a show featuring paintings by Miwako Bagley, Jane Hardgrove, Charlotte Poulos, and Richard Moeschl.

The Clay Angel ⑨

101 E. Main-482-8007
Featuring tall ceramics from Fumanti from the Umbria region of Italy.



⑩ Kali Imports Gallery

149 E. Main-482-0656

Featuring fine hand-painted one-of-a-kind Australian aboriginal art.

⑪ Karen Alexandria

20 S. First-488-5443

Rusty metal sculpture and jewelry by Gina.

⑫ Graven Images Gallery

270 E. Main-488-4201

Opening reception featuring Suite 1996, 12 original prints by Southern Oregon Artists

⑬ Silk Road Gallery

296 E. Main-482-4553

Fabulous rug sale-6x9 and 8x10 decorative rugs on sale up to 50% off.

⑭ Blue Heron Gallery & Gifts

325 "A" St-482-7762

Opening reception for new photography by gallery owner Jim Nelson.

⑮ 4th Street Garden Gallery & Cafe

265 4th St-488-6263

Out of Our Gourds: a Celebration of Change.

⑯ Jega Gallery & Sculpture Garden

5th & "A" St.-488-2474

Live music by Carol Valentine, readings and photography by Eric Alan, sculpture by J. Ellen Austin.

⑰ Schneider Museum of Art

1250 Siskiyou-SOSC Campus-552-6245

Featuring the works of Alberto Rey and selections from the Bud Knapp collection. Gallery talk at 6 pm..

Get your tickets now at any participating gallery for a Holiday Taste of Ashland coming December 2 & 3 A Festival of Light event.



Ann Bass, John Stadelman, and Kerry Neel perform in Oregon Cabaret Theatre's production of *Sweet & Hot: The Music of Harold Arlen*. (See Artscene.)



Violinist Michelle Makarski performs this month with the Rogue Valley Symphony. (See Artscene.)

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JEFFERSON

Monthly

NOVEMBER 1995

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TUNED IN

Ronald Kramer

Efficiency vs. Mission

The Congressional interest expressed last fall in increasing efficiency in public broadcasting, as a way to reduce public radio and television stations' reliance on federal support, has many facets. One, of course, is the presumption that the current system is not already reasonably efficient. This is an interesting premise when you compare the operating budget of PBS, for instance, with the commercial television networks—each of which runs on a budget approaching 100 times the annual operating cost of PBS.

Yet, there are some types of efficiencies which can—and in the face of federal funding reductions for public broadcasting must—be considered. But everyone needs to have a very clear picture of the consequences of moving in that direction.

Congress, and critics of public broadcasting, tend to define "efficiency" in several reasonably simplistic ways. They point to a city which has several public radio stations, for example, and ask if one wouldn't be enough. Or, they point to a few isolated examples of on-air personalities who are well-paid (by public broadcasting standards) and suggest that perhaps funds aren't be wisely spent, ignoring the fact that public broadcasting pays a fraction of the salaries of commercial broadcasting but must retain equally talented professionals in order to remain relevant to the public which listens.

Those are the easy pitches in this ballgame, however. The real consequences of an increased drive for efficiency are much more subtle. Efficiency, in economic terms, relates to the amount of resource consumed to produce a given output or result.

In the case of public radio, for example, the total funding necessary to produce a

program can be divided by the number of listeners who receive the program, and you can then calculate the cost of producing and distributing the program on a per capita basis. A program which is very expensive to



THE MAJOR DIFFERENCE
BETWEEN A GOOD PUBLIC
RADIO STATION AND A
COMMERCIAL STATION, IS
THAT OUR DECISIONS ABOUT
PROGRAMMING START WITH
OUR CENTRAL MISSION AND
ARE THEN FACTORED WITH
ECONOMIC CONSIDERATIONS.

produce might actually be far more efficient than a less expensive alternative if the former achieves substantially greater audience levels. Commercial broadcasters routinely use this type of measurement when they price and sell advertising based upon a cost per thousand listeners reached by a given advertisement.

The example becomes a bit muddier in public broadcasting because the majority of the support for our operating expenses comes directly from the public in the form of mem-

berships—private contributions which augment federal funding. In this environment the cost per thousand can also be correlated back to the percentage of individuals who contribute as kind of a reverse element. Instead of simply serving as consumers in the funding equation, listeners simultaneously become funders. The ratio of their funding to the total cost of the program is another relative indicator of the efficiency with which the public broadcasting system is operating.

For the record, public broadcasting is a reasonably efficient operation on a cost per thousand basis. The real tensions in this discussion don't begin to emerge until one leaps from the objective of "being more efficient" to the notion of "being more efficient like commercial broadcasters who don't require a federal subsidy." There are basically two ramifications of such a directive.

Audience Size—Commercial broadcasters, by definition, seek to reach the largest

audience they possibly can. One can characterize that as business sense, or avarice, depending upon one's view, but in economic terms it is simply an attempt at achieving optimum efficiency. Since many of the costs involved in broadcasting (transmission equipment, leases and utilities) are fixed, serving the largest possible audience at any given moment creates a more efficient system. Thus, one key potential element of increasing efficiency in public radio is achieving a larger audience.

In and of itself, that's a dangerous trend. The way in which commercial broadcasters achieve audience size is by ignoring the lesser elements of culture and intellect—the things which are not majority tastes. And, of course, it is those gaps which created the very need for public radio in the first place. While we try to reach audiences of sufficient size to warrant the use of our programming resources, the major difference between a good public radio station and a commercial station, is that our decisions about programming START with our central mission and are then factored with economic considerations. Commercial stations in general are not philosophically attached to any given programming style and make all of their decisions based on economics. Thus, shifting more emphasis toward increased efficiency will inevitably lead to shifts in the public radio equation between mission and money.

A secondary concern, additionally, is that some stations are already quite efficient. At JPR, for example, about three-quarters of the commercial radio stations are BEHIND us in audience ratings. Reducing federal support doesn't allow us the same opportunity for "recovery" through increased "efficiency" as some contend.

Underwriting—The second major consequence of adopting a commitment to greater efficiency is in the area of underwriting income. Currently, most underwriting support is solicited as a type of hybrid between institutional advertising and community philanthropic support. In general, underwriting on public radio is priced significantly below the cost of comparable commercial radio advertising.

One can increase the efficiency of the process—and generate more revenue—by pricing underwriting more closely to the commercial market. Sounds good? But there are a few strings attached. We run fewer announcements, in shorter lengths, with

CONTINUED ON PAGE 33

Memorable Memoirs

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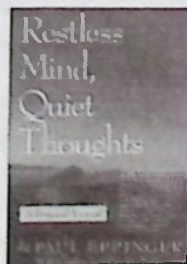
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SPEAKING OF WORDS

Wen Smith

Black English on Capitol Hill

On the final lap of a vacation trip, my wife and I found ourselves in Washington, D.C. As we left the Senate gallery, a gaggle of children were on the grounds, taking part in a protest demonstration.

I whipped my camcorder into action. The youngsters were chanting a message to the Congress, a chant led by an obviously well-dressed, apparently middle-class white man named John Dodds. It went like this:

"We fired up. We ain't takin' no more."

What fascinated me was the language of the chant. "We fired up" is not middle-class American English. The absence of the verb from "We are fired up" is a characteristic of what's now called Black English, the patois familiar among lower-class African-Americans.

As one interested in language, I'm an admirer of some aspects of Black English. It is a vernacular that moves toward economy of expression, and its economy may be the wave of the future in American English. For all surface purposes, "We fired up" is just as clear as "We are fired up," and maybe more forceful.

But one aspect of Black English is less to be admired. It is clearly not today's standard English, and it unmistakably bears a stigma as the language of an uneducated person. That doesn't mean the person who uses it is uneducated, but rather that person will inevitably sound uneducated to users of standard English. It is a social mark that often keeps speakers of Black English from advancement in jobs, in social position, even in politics. You may note that almost no African-American successful in

business or politics speaks Black English.

One youngster came to the microphone and read a message, stumbling through it with the unease of a nine-year-old who had no idea what she was reading. Here's part of what she said:

"Mr. Clinton, we are fed up . . . and we demand justice."

It was interesting that the nine-year-old black girl said, "We are fed up"—standard, not Black English. Yet the official chant, coached by the demonstration's white organizers, used Black English: "We fired up."

It is an economical, sometimes beautiful language, and two hundred years from now may be reflected in what is then standard English. But in today's America it is still a mark of class distinction.

As long as misguided leaders of American youth

teach that "We fired up" is the way to express discontent, great numbers of young Americans, especially young Blacks eager for and deserving of the American dream, will continue to face a stone wall. That wall may keep them not only from being fed by their federal government but even from growing up successful enough to feed themselves. □

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post* and other publications.

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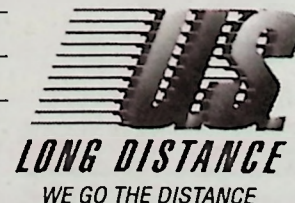
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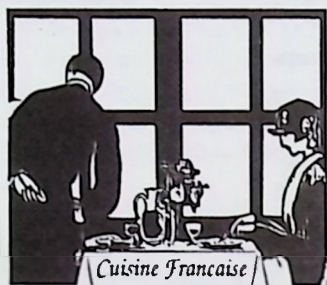


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JEFFERSON OUTLOOK



Russell Sadler

Is Three a Political Crowd?

Ross Perot is back and he has brought his money bags with him. Perot is prepared to spend his own money to form a third party in American politics—the Independence Party.

Third Parties are not hard to form. Winning a continuing following of the voters and a permanent place in the political system is hard. The last time a third party permanently replaced an established party was more than 100 years ago when the Whigs were the modern Republican Party.

Most third parties are built around a personality—Teddy Roosevelt, Robert LaFollette, George Wallace and Ross Perot, for example. The party usually disappears with the personality's popularity while the established parties absorb the third party's issues and its supporters.

Partisan voters maintain their partisan loyalties, even when they are disillusioned. Independent voters have little in common but their independence, as the late Oregon Governor Tom McCall found out when he tried to organize a Third Force in American politics in the 1970's. McCall could find no common denominator to rally independent voters into a cohesive Third Force.

Third parties enjoy their greatest success when public disillusionment with established parties is so high even partisans are willing change their loyalties.

Teddy Roosevelt won more than 27 percent of the vote when he ran for President in 1912. Robert La Follette won 16.5 percent of the vote when he ran in 1924. George Wallace won 13.5 percent of the vote when he ran as the American Independent Party candidate in 1968. Ross Perot won 19 percent of the vote in his third party bid for the presidency in 1992.

Whether Perot's Party will be a hit or a miss, however, does not depend on Perot's

personal popularity. The driving force in the 1996 presidential election is the Democrats unprecedented disappointment with President Clinton and the lackluster performance of the Republican pretenders. The widespread disillusionment with the candidates

of established parties creates a fertile climate for long shots and third parties.

Ross Perot is already taking shots from pundits. Liberal columnists argue his issues of constitutional limitation and campaign finance reform are not the real issues that matter to America's declining working class. But Perot's worst savaging will come

from conservative columnists discrediting any right of center third party movement.

Perot is the New Conservative Establishment's worst nightmare. He alone successfully challenged the political agenda set by the right wing public relations mills masquerading as tax-exempt educational foundations that are part of the permanent government in Washington. These corporate-kept propaganda factories are the source of the failed policies of the past, like airline deregulation and the banking deregulation that triggered the savings and loan failures which cost American taxpayers billions.

The same propaganda factories produce "new" ideas like welfare reform that floods the labor market with unskilled welfare recipients driving down working peoples' wages and plans to repeal the 8-hour day and end workers compensation and unemployment insurance to make American industry more "competitive." These propaganda mills churn out junk studies justifying congressional efforts to turn successful government programs like Medicare over to politicians' private campaign contributors.

For a brief six months in the 1992 presidential campaign, Ross Perot broke the

right wing stranglehold on the news from Washington. Presidential candidates were forced to talk about the real issues that worry Americans—the decline of wages and working conditions, trade treaties and the loss of jobs to foreign countries, the lack of jobs for middle-aged, white collar m... being laid off for the first time in their lives, loss of protection for pensions, inadequate health care, declining educational opportunities, growing Third World conditions in many American cities and rural areas and the general decline in the middle class standard of living. The media was forced to air these issues because Perot forced the candidates to talk about them.

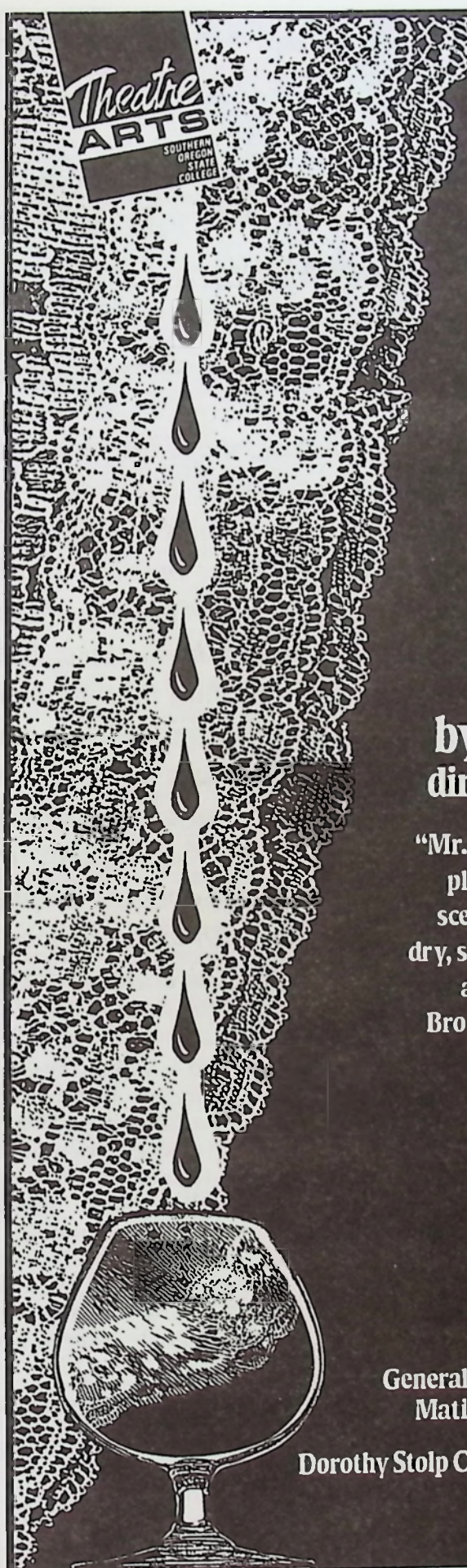
No sooner was Bill Clinton elected president and Perot dismissed from the scene, than the right wing propaganda mills reasserted their influence over Congress and the Washington media. We have heard little but their programmed patter ever since.

Perot's third party has the chance to do in 1996 what it did in 1992. It can control public discussion of issues. His money and the money he can raise certainly can buy his party a place on the ballot in nearly all 50 states. Perot has the chance to use his money to influence permanently the course of American politics—if he has learned some lessons from his last campaign.

Has Perot learned he is not presidential material? Can his ego accommodate financing attractive, competent, moderate candidates like retired General Colin Powell or New Jersey Sen. Bill Bradley? Can Perot broaden his appeal beyond the largely symbolic issues so dear to his United We Stand supporters—term limits, spending prohibitions and campaign finance reform?

These are temporarily popular issues with a significant minority of voters. They are not the enduring social and economic issues that create long term voter loyalty that can make a third party a permanent party. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can provide instant feedback about Russell's commentaries via his Web site.



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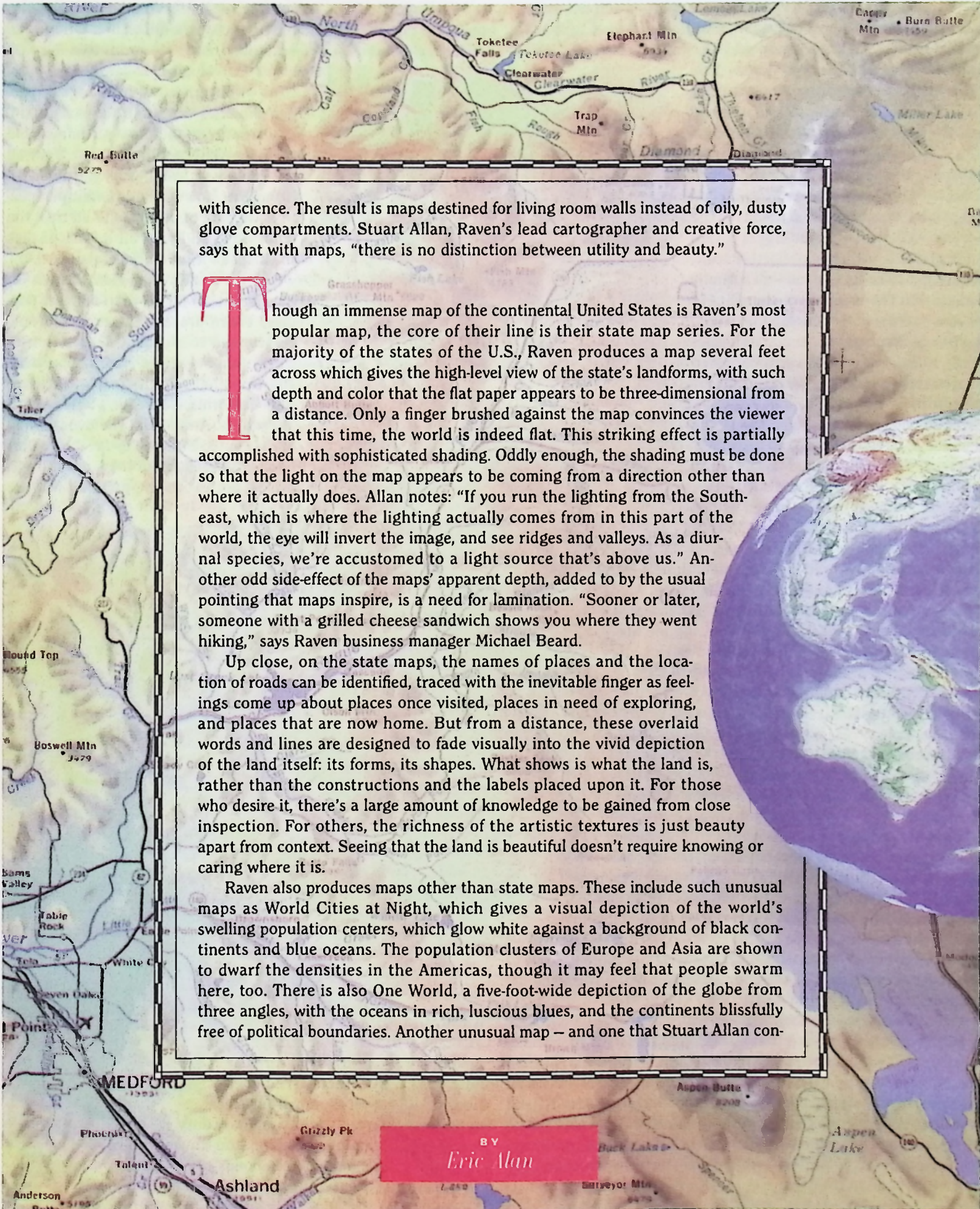
A Raven's-eye View

Artistry Puts Medford Firm on the Map

In the common case, maps are simple tools of utility: practical devices which allow travelers — mostly drivers, in this motorized land — to figure out how to get from one point to another, without becoming lost in endless tangles of concrete, or ending up in Lebanon by mistake. But maps are also capable of more than that: maps inspire journeys, shift perspectives, and retrieve memories of times and places grown distant. Maps can teach you more deeply about where you already are. And for those who don't have the luxury of seeing their fragile, beautiful lands from the eye-opening heights of the air — who either weren't born with wings or who don't trust NASA's mechanics — maps give the easiest opportunity for soaring views.

Maps occasionally reach the heights of art as well, as the maps of Raven Maps & Images demonstrate. That the country's most artistic mapmakers are located in Medford may still be a surprise to many local residents, but Raven is here, creating and selling maps which uniquely give that raven's-eye view. The difference between Raven maps and standard gas-station editions is roughly the difference between master realist paintings and city planners' drawings of subdivisions. Each have their place, but dry drawings will never inspire appreciation of the artistic folds of the land on which we live, as Raven's maps do, by integrating painterly vision





with science. The result is maps destined for living room walls instead of oily, dusty glove compartments. Stuart Allan, Raven's lead cartographer and creative force, says that with maps, "there is no distinction between utility and beauty."

Though an immense map of the continental United States is Raven's most popular map, the core of their line is their state map series. For the majority of the states of the U.S., Raven produces a map several feet across which gives the high-level view of the state's landforms, with such depth and color that the flat paper appears to be three-dimensional from a distance. Only a finger brushed against the map convinces the viewer that this time, the world is indeed flat. This striking effect is partially accomplished with sophisticated shading. Oddly enough, the shading must be done so that the light on the map appears to be coming from a direction other than where it actually does. Allan notes: "If you run the lighting from the Southeast, which is where the lighting actually comes from in this part of the world, the eye will invert the image, and see ridges and valleys. As a diurnal species, we're accustomed to a light source that's above us." Another odd side-effect of the maps' apparent depth, added to by the usual pointing that maps inspire, is a need for lamination. "Sooner or later, someone with a grilled cheese sandwich shows you where they went hiking," says Raven business manager Michael Beard.

Up close, on the state maps, the names of places and the location of roads can be identified, traced with the inevitable finger as feelings come up about places once visited, places in need of exploring, and places that are now home. But from a distance, these overlaid words and lines are designed to fade visually into the vivid depiction of the land itself: its forms, its shapes. What shows is what the land is, rather than the constructions and the labels placed upon it. For those who desire it, there's a large amount of knowledge to be gained from close inspection. For others, the richness of the artistic textures is just beauty apart from context. Seeing that the land is beautiful doesn't require knowing or caring where it is.

Raven also produces maps other than state maps. These include such unusual maps as World Cities at Night, which gives a visual depiction of the world's swelling population centers, which glow white against a background of black continents and blue oceans. The population clusters of Europe and Asia are shown to dwarf the densities in the Americas, though it may feel that people swarm here, too. There is also One World, a five-foot-wide depiction of the globe from three angles, with the oceans in rich, luscious blues, and the continents blissfully free of political boundaries. Another unusual map – and one that Stuart Allan con-

BY
Eric Alan

siders the company's masterpiece — is Landforms and Drainage, a map that gives an exquisite depiction of those features of the continental U.S. in black, white and grey shadings. It needs neither colors nor words to function as pure art, while also teaching how mountainous the wide west is, and how isolated the rise of the Ozarks is, in the Midwest. Regional maps of the Crater Lake area, Yosemite, and the teeming metropolis of Southern California give a more detailed perspective on smaller areas. Maps of the world's oceans — including separate maps of the South Pacific, North Pacific, Indian and Atlantic Oceans — beautifully remind that the majority of the planet's life and surface is not the land on which we live. And computer generated images of the Rockies provide an entirely different perspective on the western mountains.

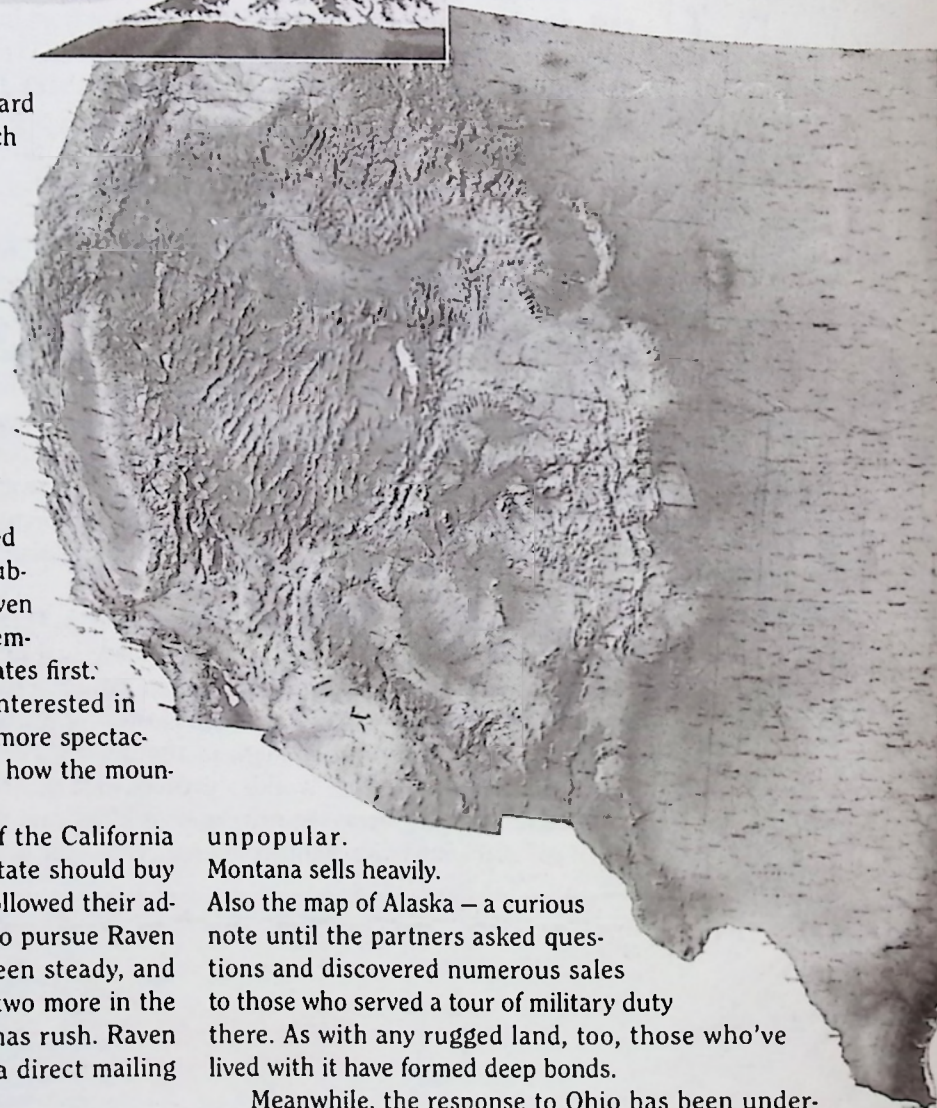
Oddly, it's with the computer-generated images that the company began. Co-founders Stuart Allan and Michael Beard met in the early eighties, at a social function. "Stuart had been involved as one of the authors of the atlas of California, which was a project of the University of Oregon, and he showed me what he'd done," Beard says. Allan had a business, Allan Cartography, which still exists as a separate entity and actually produces Raven's maps. "He was showing me his operation, and it happened to be a series of computer-generated images of western landscapes." They were a project of a Bay Area software firm, but Michael and Stuart saw their potential as art. Test marketing of a few images was successful, including the image of the Rockies still in print, one of Mt. St. Helens before and after its devastating explosion, and ones of the Bay Area and Hawaii.

Still, it was the state maps which truly launched the business. The first eleven state maps were published in the spring of 1987, at which point Raven was still a sideline business, with Michael fully employed in other work. They did all the Western states first. "We're Westerners, so that's the area we were interested in most," Stuart says. "Also, of course, the West has more spectacular relief than the rest of the country, because of how the mountains are."

The *San Francisco Chronicle* ran a review of the California map later that year, saying that everyone in the state should buy one. And while there are plenty left who haven't followed their advice, so many did that Beard quit his other work to pursue Raven full-time. In the eight years since, growth has been steady, and now there are six Raven employees in the office, two more in the warehouse, and seasonal help during the Christmas rush. Raven now sells over 40,000 maps annually, mostly via a direct mailing of over one million catalogs.

Who are these forty thousand people? What inspires them to purchase maps so large that they occupy a full wall of a home, an office, a classroom? The fascinating thing to Beard is that the variety of individuals is so large. "The spectrum of buyers is the full range of people: the ones who want to extract mineral resources and harvest timber, and the ones who want to stop that. They all see usefulness and beauty in the map." No matter how many different perspectives we have of how we should treat the land, we're all living on it. That makes the maps of it have universal appeal.

It isn't always evident which of Raven's maps will prove to be most popular. There are certain expected successes, and to a decent degree there's correlation between a state's population and the number of its maps which are sold. California, New York, Florida are all big sellers. And again, the overall map of the United States is by far the company's biggest seller. But there are still surprises, both with the popular and the



unpopular.

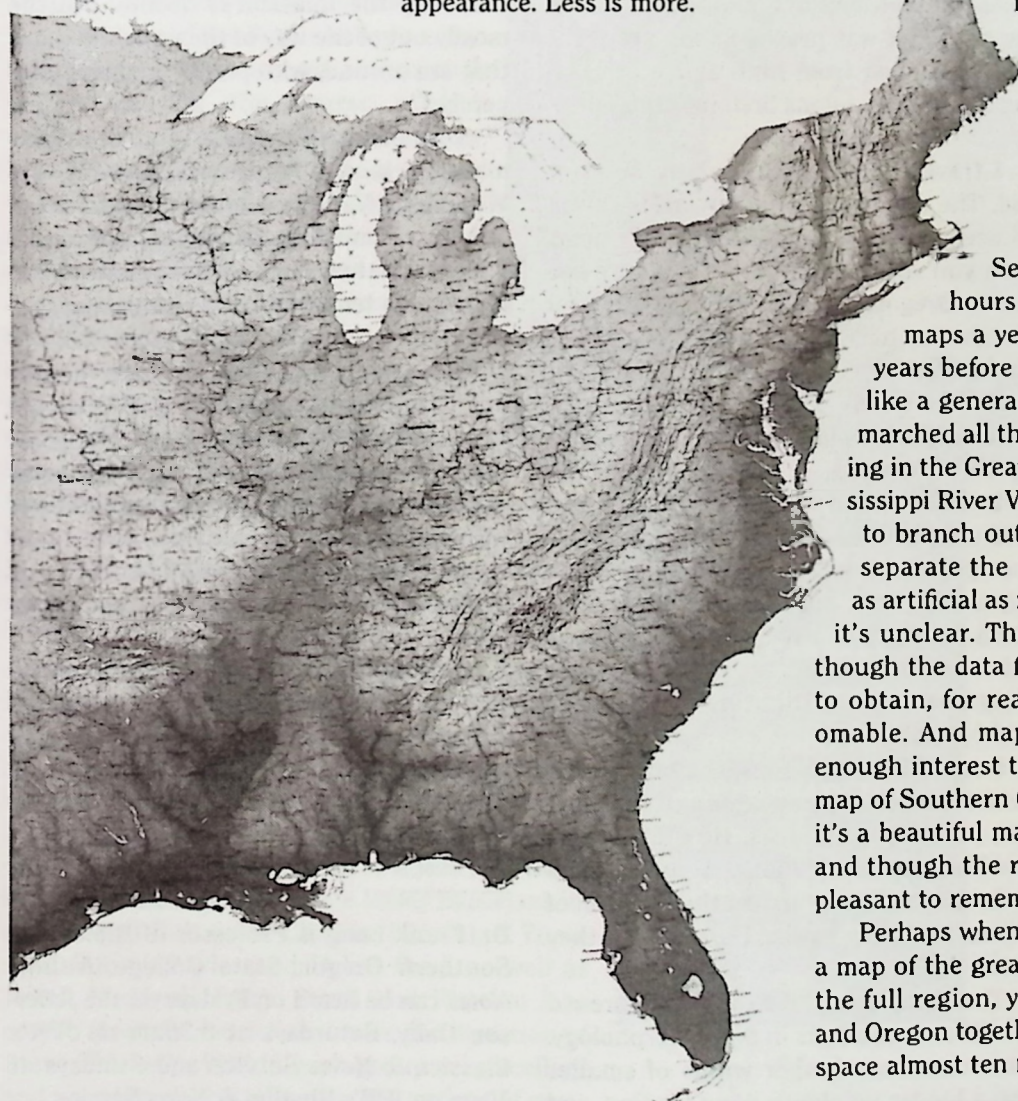
Montana sells heavily.

Also the map of Alaska — a curious note until the partners asked questions and discovered numerous sales to those who served a tour of military duty there. As with any rugged land, too, those who've lived with it have formed deep bonds.

Meanwhile, the response to Ohio has been under-

whelming, despite the relative physical beauty the map offers. The reasons are as mystifying and complicated as the human psyche itself. Do people who live in Ohio not want to be reminded of it? Are those who live in flat lands not attuned enough to landscape to see their soil as an art form? Are they all just broke, or spending their spare change going to Cleveland Indians baseball games instead? Ah, the mysteries remain, unlike in Texas, where people proudly buy and display their state map with a nationalistic fervor. It's a good reminder that the United States is not truly a single entity, but a collection of vastly different ones.

The creation of maps presents Stuart Allan with artistic dilemmas that the usual artist doesn't face. "It's very different from painting or etching, in that there are constraints of accuracy, because the map is information-grounded. It has to represent what it is." That can definitely present a challenge. Florida, a prime example, is roughly the shape of a dirty gym sock on the floor, and is flatter than an old tire. The highest point in the entire state is a breathtaking 345 feet above sea level, and even that's only in the far north-west corner of the state. How to make a detailed, beautiful map? Well, fortunately, all the internal lakes of the state – not evident on smaller maps, where they're reduced to minor blue nameless dots – make for interesting patterns. And the color gradations were chosen to have a much closer spacing, in terms of elevation, than more mountainous states. And the positioning of the state's shape within the rectangular field of white makes for a simple, pleasing appearance. Less is more.



The maps which display the most stunning use of color and the most different perspectives, though, may be the ones which feature the oceans as their prominent feature. This includes the four maps which specifically focus on the oceans, and the One World map, which, with its three separate world views, shows the continents being dominated by the vast stretches of water, as large as they are. The subtle richness of the oceans is in their shading, which has been graded according to depth, giving a far clearer and more artistic picture of the ocean floors and contours than the traditional featureless flat sea blues of maps of yore. In this way, the oceans are more properly honored for both their beauty and their importance.

The ability to add detailed information to the ocean floors, as well as the ability to create the detail of other landform maps, owes an increasing amount to the expanding power of computers. "The way we were making maps five years ago is essentially history," Michael Beard says. "Digitization is going to allow us to produce more highly intricate maps." Largely this is due to the ability of modern computers to handle the huge amounts of data storage that graphic information requires, and to the ability of the same computers to then process it in less than a geologic age, and then print it out at a photographic level of resolution. It also does not hurt that a great deal of the original map data, which generally comes from the U.S. Geological Survey and is in the public domain, is increasingly available in digital form, rather than needing to be painstakingly transferred from one paper form to another.

For the immediate future, the main goal for Raven is to continue along towards completion of its state map series. With 35 state maps printed, this means fifteen remaining, unless the U.S. Navy captures Madagascar, or South Dakota is donated to the Bosnian Serbs. With each map averaging over one thousand hours of preparatory work, Raven issues only a few new maps a year; so the state series may continue another five years before reaching completion. Stuart Allan sounds almost like a general, speaking of the territorial nature of it: "We've marched all the way down the Atlantic Coast, and now we're filling in the Great Lakes states, and then we'll go on down the Mississippi River Valley." When the states are done, Raven may wish to branch out and complete the continent, as the lines which separate the U.S. from Canadian and Mexican landforms are as artificial as most packaged food ingredients. After that... well, it's unclear. There is certainly a very large world to cover, although the data from other countries can be much more difficult to obtain, for reasons practical, political, or downright unfathomable. And maps of smaller regions don't generally generate enough interest to justify the costs of their production. Even the map of Southern California has only been a marginal seller, though it's a beautiful map, in its ocean textures as well as its landforms; and though the region has more residents to market to than it's pleasant to remember.

Perhaps when the official states are finished, it will be time for a map of the great mythical state of Jefferson. Until then, to cover the full region, you'll have to frame Raven's maps of California and Oregon together, and hang them as one. That, alas, takes a wall space almost ten feet tall.

■

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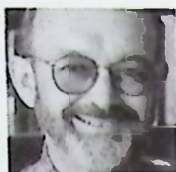
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NATURE NOTES

Frank Lang

Hawks

There are three common types of hawks: buteos, with broad wings and wide, rounded tails; falcons, with sharp slender wings and long tails; and accipiters, with short, round wings and longish tails. Each set-up allows for the lifestyle of each type of hawk.

Buteos tend to soar and wheel in the open sky. Falcons are power flyers. Accipiters flap, then glide, and can terrorize a feeding station. I recall a falcon incident at Tule Lake. Looking out across a field, a ring-necked pheasant suddenly rose from the field's stubble and twice as suddenly the pheasant exploded in a cloud of feathers. The pheasant was prairie falcon prey. The falcon dropped from high above at great speed to smash, talons first, into the pheasant.

I travel, somewhat regularly, to Portland. The trip is fairly interesting, with varied scenes and landscapes, until Eugene. Then you reach the longest highway tangent in Oregon. That's engineering talk for straight stretch. Some 34 miles without a bend to left or right and very little up or down. The lovely pastoral scene soon becomes common place - to many, even boring. But not to me.

In late fall and winter the Interstate is lined with hawks. It seems like every other fence post has a hawk. As near as I can tell they are red tails, our most common buteo. I hold boredom at bay by counting hawks and wondering what on earth they are doing there. Good hunting? A place to perch? What?

I asked Stewart Janes, the biology department's science educator and hawk expert, if he had any ideas. He did! He and Pete Bloom of the National Audubon Society have actually researched the question of Willamette Valley hawks. Here is what they found.

They have discovered that immature red tails differ from adults in flight morphology. Immatures have longer wings of smaller area, a longer tail, lower wing loading, and

a higher aspect ratio. Wing loading has to do with bird weight to wing area. Aspect ratio is the relationship of wing length to width. All this adds up to flight differences. Immatures are more efficient flyers. They hunt while flying and don't need high perches. Inefficient mature red tails seldom hunt while flying and just turn lazy circles in the sky to get from one tall perch to another.

The higher the aspect ratio, the lower the perch. Janes and Bloom conclude that all those freeway birds are immature red tails using median fences as lower perches. This way the immatures occupy a niche mostly out of the way of the mature redtails that are around, who prefer grander taller perches.

Dr. Janes tells me that most of the immatures in the southern part of the Willamette Valley are migrants from western Canada and eastern Oregon. Willamette Valley immatures move further south. Mature hawks tend to stay as year-round residents.

There was extra hawk excitement on one of my Portland expeditions. One bird came within inches of entering my car through the windshield. I also got a glimpse of two hawks, an adult and an immature, squabbling over the remains of a small mammal along the highway shoulder. It looked like the adult was gaining the upper hand.

To stave off I-5 boredom, count hawks, but pay attention to traffic if you are driving, least you turn into a cloud of feathers too. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Pilot Rock Jazz Summit

On Saturday, November 18, the Pilot Rock Jazz Summit at Ashland's Buffalo Music Hall will bring together an array of Jefferson State jazz musicians. The event will be a performance in recognition of the Rogue Valley's many talented, yet largely unsung, professional players. During the course of the evening, jazz fans will have a chance to hear eight different combos in a smoke-free cabaret nightclub setting designed to accentuate the sound and beauty of one of America's greatest art forms.

In case you haven't experienced it yet, the Buffalo Music Hall is located within the old armory on Oak Street, and for over a year has been presenting an amazing variety of national, international and local musical acts. Known as Buffalo Bob Productions, these entrepreneurs have presented such international and national acts as Leon Russell, Country Joe McDonald, Burning Spear, and the Walters, as well as local acts which deserve wider recognition.

The line-up for the Pilot Rock Jazz Summit includes South Siskiyou saxophonist/percussionist Russell Baba and company; pianist John and Jean Mazzei and friends, and sax player Victor Martin and company. From the Grants Pass area, comes the Philip Williams Group, which includes JPR veteran volunteer host John Foster; and pianist/vibraphonist/vocalist and former JPR jazz host Larry Cavalier and his sextet. Rogue Valley musicians include Good Bait (with Chicken Hirsch), A Thousand Suns (Charles and Debra Guy), as well as North Medford High's Earth and Rhythm jazz combo (teenage musicians under the direction of Steve Thickett). Within each group are excellent and versatile players who play in a variety of musi-




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DESIGNED TO
ACCENTUATE THE
SOUND AND BEAUTY
OF ONE OF AMERICA'S
GREATEST ART
FORMS.**

Rogue Valley Jazz ensemble "Good Bait" will perform as part of the Pilot Rock Jazz Summit.

cal hybrid groups. Maria Kelly, former JPR *Open Air* host, will emcee the event.

The Buffalo Music Hall has just over 400 seats, cabaret tables and chairs, a large wooden dance floor, and is fast becoming a great place to experience live music.

Tickets are \$10.00 and may be purchased in advance at the following locations: Mt. Shasta - Mountain Top Music, Medford - Musicians' Friend, H&H Music and Musichead; Jacksonville - "C" Street Station; Grants Pass: the Music Shop; Ashland: Loveletters and Cantwell's Video. 

BY
Rik Jensen

Producer Rik Jensen is an educator and former JPR jazz announcer, living near Ashland.



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News & Information



ONLINE

Roger Mellon

The First Amendment Meets the Electronic Frontier

The Internet makes strange bedfellows, as is evident in recent rounds of debate on the First Amendment rights of Internet users. Armed with questionable research, media hype and the momentum of the new breed of "family values" conservatives, the new Congress has set out to ensure that technically savvy teens aren't able to download the type of pictures that used to be relegated to the magazines swiped from Dad's secret hiding place.

While it's true that the nature of the material available on the Internet is as diverse as the people who use it, the leap that's involved in believing that 80% of the material posted on the Internet is pornographic, as is maintained by some, harkens back to the days of Pinko hoards running rampant in our streets and the righteous and mighty few that were willing, at all costs, to stop them.

Unlike the 1950's witch-hunt to round-up the dissidents among us, a funny thing happened in the process of the new Congress trying to legislate the cleanup of our bandwidth. From out of nowhere emerged the champion of free speech on the electronic frontier, none other than Newt Gingrich. Stunned conservatives were beside themselves with confusion, and key partners in Gingrich's "Contract With America" were left with black eyes after having led the charge with their own plans to keep the computer literate youth of America safe from themselves.

The same Gingrich that advocated putting Public Broadcasting on the bud-

getary butcher block and wants to exercise Congressional control over what is defined to be art passionately stated: "I think that

the Amendment (the Exon Amendment) . . . will have no real meaning and have no real impact . . . It is clearly a violation of free speech and it's a violation of the right of adults to communicate with each other. I don't agree with it and I don't think it is a serious way to discuss a serious issue, which is, how do you maintain the right of free speech for adults while also protecting children in a medium which is available to both? That's also frankly a problem with television and radio, and it's something that we have to wrestle with in a calm and mature way as a

“
UNLIKE THE 1950'S WITCH-HUNT TO ROUND-UP THE DISSIDENTS AMONG US, A FUNNY THING HAPPENED IN THE PROCESS OF THE NEW CONGRESS TRYING TO LEGISLATE THE CLEANUP OF OUR BANDWIDTH. FROM OUT OF NOWHERE EMERGED THE CHAMPION OF FREE SPEECH ON THE ELECTRONIC FRONTIER, NONE OTHER THAN NEWT GINGRICH.”

society. I think by offering a very badly thought out and not very productive amendment, if anything, that puts the debate back a step.”

If asked to put money on it last spring, I would have lost my shirt, betting that Congress would have certainly ushered in the Exon Decency in Communications Act as the lead horse in their campaign to drag us back to the days when one didn't have to worry about being exposed to controversial expressions of free speech. Call me cynical, but I expected any and all attempts to whitewash America and our dirty little secrets to be pushed through well before the campaign trains started rolling down the tracks in the spring.

Frankly, I was surprised but relieved to hear Gingrich articulate his position on freedom of expression in cyberspace. Since his firing the cannon of free speech, the debate

on indecency on the Internet has taken a more sensible approach, centering on the development of technologies that enable parents to "lock out" sites that they find objectionable from their kids. This software blows the wind right out of the sails of those preaching the need for censorship on our public computer networks, as it puts the responsibility to control what children see on the Internet where it belongs—in the hands of the people who raise them. After all, that's why Dad used to hide those magazines.

Full reporting on all of the amendments and the debate surrounding the Exon and Dole "Decency" amendments can be found on the Internet at the Center for Democracy and Technology at the following address:

<http://www.cdt.org>

Other sites that are dedicated to issues concerning Free Speech on computer networks are:

The Electronic Frontier Foundation:

<http://www.eff.org>

The Electronic Privacy Information Center:

<http://epic.org>

For more information on "Parental Lockout" Software, check out:

<http://www.surfwatch.com/>

Many sites are available on House Speaker Gingrich, although there is no official Newt Gingrich site as of this writing. Some of these other sites are:

<http://www.belgium-emb.org/newtwatch/>

http://www.clark.net/pub/jeffd/mr_newt.html

<http://www.tiac.net/users/dstein/nw618.html>



Roger Mellon is web site designer for SPLAT!, a division of Ashland's Project A Software Solutions.

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ON THE SCENE

Ted Clark and Vicki O'Hara

The Challenge of Getting China on Tape

China is going through an historic transition. The free market reforms instituted by Deng Xiaoping are taking hold, the economy is growing at breathtaking speed, and living standards are rising. But the news is not all good. China is struggling with the acute problems that capitalism often brings: a widening gap between rich and poor; a loss of job security; discrimination in the workplace; and crime and corruption.

NPR sent us to China this spring to report on this period of great change, and what it means for the Chinese people.

Our three biggest challenges: finding people who would speak their minds; staying awake in the hours-long official interviews; and trying to get clean recordings. (China is one of the

noisiest places on Earth. There is construction and hammering everywhere; the traffic deafening; and in the beautiful parks, loudspeakers shatter the silence at precisely the moment someone agrees to talk. We were grateful that NPR Recording Engineer Flawn Williams had the skill to cope with these challenges.)

People in China freely speak their minds in private, but we needed to record voices for our reports and find people who would speak on the record. We used every contact we had, both in China and the United States, starting a year before our departure date.

Our initial contacts would refer us to friends and colleagues, who would refer us to others. As we moved down this chain of connections, people grew more willing to

THE GOVERNMENT
NO LONGER TRIES TO
CONTROL EVERY ASPECT
OF PRIVATE LIFE IN CHINA,
BUT AUTHORITIES
MAINTAIN THEIR
IRON GRIP ON
PUBLIC DISCOURSE
AND THE PRESS.



Ted Clark, National Public Radio's Diplomatic Correspondent, interviews students in Beijing. Flawn Williams is on the right.

speaking on tape, because they trusted the people who had referred us to them.

After five referrals, we met a mid-ranking member of the Communist Party who provided us with some of the most pointed criticisms of life in China today--along with a convincing account of what the country is doing right.

The location of the interviews was very important. The farther away we moved from public view, the more willing people were to talk. When we tried to interview poor migrant workers on the streets, they answered in monosyllables, if at all. When we interviewed them in their homes or shops, they talked openly about their lives and problems.

Sometimes we promised not to use names or otherwise reveal identities. At other times, people insisted that we use their names, confident that their remarks would be tolerated by the authorities. We had to trust their judgment, hoping they were not overestimating government tolerance or underestimating the powers of security officials.

The government no longer tries to control every aspect of private life in China, but authorities maintain their iron grip on public discourse and the press. As one person put it, "In the U.S. the media is the watchdog of the government. In China, the media is the running dog of the government."

Authorities there still fear the turmoil that free speech can bring, and while some Chinese said they hated this continuing censorship, many seemed willing to live with it.

They said they didn't want political instability now that the economy is booming. And besides, private speech occurs freely--among friends and neighbors, on the bus, and on the job.

Paradoxically, this new freedom makes some people more cautious. They are not sure where the government's limits lie; they are afraid they might unknowingly cross a threshold and suffer reprisals. So they say less than they might have in the past when they knew exactly what the government would tolerate and what it would not.

This is an interesting time in China: hopes are rising with the economy. But fear lives on. If society is more open than ever, it's only because the government has allowed it to be. And the government could change its mind at any moment. ■

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host Pat Daly



Siskiyou Music
Hail host
Russ Levin



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

Music from the State of Jefferson continues this month with three performances from Ashland's Chamber Music Concerts, and a recording of the Siskiyou Singers' performance of Carl Orff's *Carmina Burana*. Listen Sundays at 2:00 pm.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

Branford Marsalis, and NPR's *Jazzset*, move to Wednesdays at 9:00pm, beginning November 1.

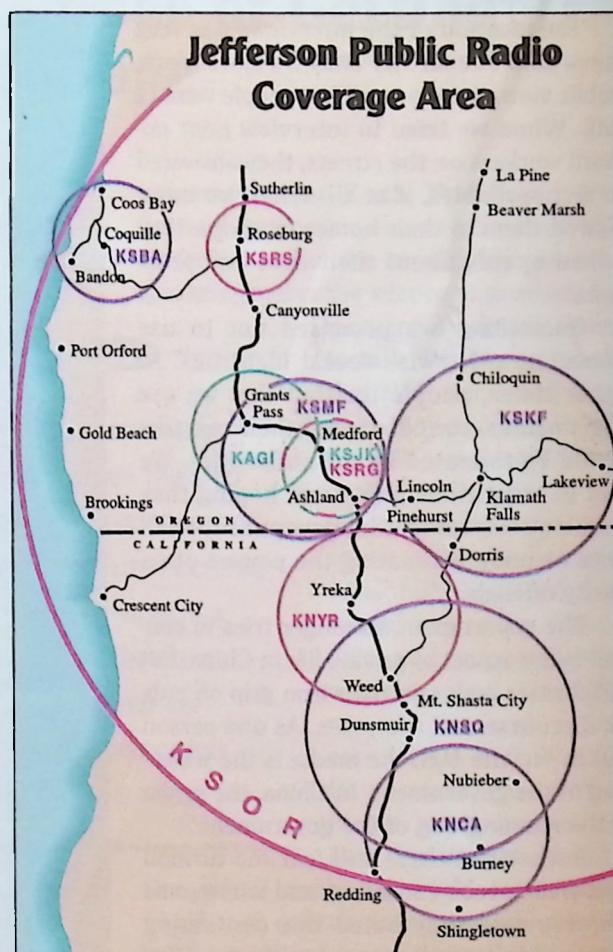
News & Information Service

KSJK / KAGI

For the most intelligent and thoughtful talk programming available, listen to the **Dianne Rehm Show**, weekdays from 7-9 am; **Russell Sadler's Jefferson Exchange**, weekdays from 9-10 am; and NPR's *Talk of the Nation*, with Ray Suarez, weekdays from 11am-1pm.



Branford Marsalis



Volunteer Profile: Robert Sorrell

Robert has volunteered for JPR in a number of capacities, helping to answer our pledge phones, working on the silent auction at Jacksonville Celebrates the Arts, and now staffing JPR Tuesday evenings.

Robert grew up in Portland, and has lived in southern Oregon for five years. He is former owner of the Jacksonville Barber Shop, and his artistic endeavors include painting and etching.

"JPR is the only medium, besides the *Jacksonville Review*, that I use for information and entertainment," Robert says. "I enjoy supporting the organizations that are important to me."

Oh yes. And Robert says that, when he does the hula, it rains.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Klamath Falls	90.5
Brookings	91.1	Lakeview	89.5
Burney	90.9	Langlois, Sixes	91.3
Callahan	89.1	LaPine, Beaver Marsh	89.1
Camas Valley	88.7	Lincoln	88.7
Canyonville	91.9	Mt. Shasta, McCloud, Dunsmuir	91.3
Cave Junction	89.5	Merrill, Malin, Tulelake	91.9
Chiloquin	91.7	Port Orford	90.5
Coquille	88.1	Parts of Port Orford, Coquille	91.9
Coos Bay	89.1	Redding	90.9
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CLASSICS & NEWS

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KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Baltimore Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Music from the State of Jefferson
		5:00 America and the World	4:00 All Things Considered
		5:30 On With the Show	5:00 To the Best of Our Knowledge
		7:00 State Farm Music Hall	6:00 State Farm Music Hall

Rhythm & News

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KNCA 89.7 FM
BURNEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	10:00 Jazz (Mon-Thurs)	1:00 Afropop Worldwide	2:00 BluesStage
6:30 Jefferson Daily	Jazz Revisited (Fridays)	2:00 World Beat Show	3:00 Confessin' the Blues
7:00 Echoes	10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	4:00 New Dimensions
9:00 Le Show (Mondays)		6:00 World Cafe	5:00 All Things Considered
Selected Shorts (Tuesdays)		8:00 Grateful Dead Hour	6:00 Musical Enchanter Radio Theater
Jazzset (Wednesdays)		9:00 The Retro Lounge	6:30 Folk Show
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:00 BBC Newsdesk	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	5:30 Pacifica News	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	6:00 European Journal	8:00 Sound Money	10:00 Sound Money
9:00 Russel Sadler's Jefferson Exchange	6:30 Marketplace	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	7:00 The MacNeil-Lehrer Newshour	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	8:00 BBC World Service	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	8:30 Marketplace	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)	9:00 BBC World Service	12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 SOSC Football	
Milky Way Starlight Theater (Thursday)		5:00 To the Best of Our Knowledge	
Software/Hardtalk (Friday)		8:00 BBC World Service	
1:30 Pacifica News			
2:00 Monitor Radio			
3:00 Marketplace			
3:30 As It Happens			

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWS HOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
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OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

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WETA-FM
PO BOX 2626
WASHINGTON DC 20006

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SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
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WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850

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SOSC COMMUNICATIONS DEPARTMENT
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AUSTIN TX 78712
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CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

IPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am. As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

All Things Considered

NPR's evening newsmagazine continues.

6:30-7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

TravelersGroup Casual Concerts with David Zinman and the Baltimore Symphony

Maestro Zinman has been credited with revitalizing the traditional orchestra broadcast with these delightful Casual Concerts, which include chats with sections of the orchestra, quizzes, contests and the provocative appearance of Mr. Music.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

Herman Edel's survey of the best of Broadway and musical theatre.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm

Music from the State of Jefferson

Join producer and host Russ Levin for this weekly series of

concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Nov 1 W Marathon through November 9
- Nov 10 F Hummel: Piano Concerto No. 2
- Nov 13 M Prokofiev: Violin Sonata No. 2
- Nov 14 T Copland*: *Appalachian Spring*
- Nov 15 W Schumann: Symphony No. 4
- Nov 16 Th Haydn: *Sinfonia Concertante*
- Nov 17 F Rachmaninov: *Rhapsody on a Theme of Paganini*
- Nov 20 M Brahms: Double Concerto
- Nov 21 T Mozart: Piano Concerto No. 21
- Nov 22 W Stravinsky: Violin Concerto
- Nov 23 Th Ives: Symphony No. 3
- Nov 24 F Gershwin: *Rhapsody in Blue*
- Nov 27 M Bach: Oboe Concerto in F
- Nov 28 T Sibelius: Violin Concerto
- Nov 29 W Brahms: Variations on a Theme of Handel
- Nov 30 Th Brahms: Variations on a Theme of Haydn

Siskiyou Music Hall

- Nov 1 W Marathon through Nov 9
- Nov 10 F Sibelius: Symphony No. 2
- Nov 13 M Beethoven: "Archduke" Trio
- Nov 14 T Copland*: *Rodeo*
- Nov 15 W Grieg: Piano Concerto
- Nov 16 Th Shostakovich: Symphony No. 5
- Nov 17 F Mozart: Symphony No. 25
- Nov 20 M Respighi: *Church Windows*
- Nov 21 T Tchaikovsky: Trio in a
- Nov 22 W Part: *Berlin Mass*
- Nov 23 Th Dvorak: String Quartet in F, "American"
- Nov 24 F Mussorgsky: *Pictures at an Exhibition*
- Nov 27 M Saint Saens: Violin Concerto No. 3
- Nov 28 T Stravinsky: *Firebird*
- Nov 29 W Schubert: "Trout" Quintet
- Nov 30 Th Strauss: Horn Concerto No. 2

HIGHLIGHTS

NPR World of Opera

- Nov 4 Marathon
- Nov 11 *Linda di Chamounix*, by Gaetano Donizetti
Cast: Valerie Esposito, Giuseppe Sabbatini, Roberto Frontali, Leslie Richards-Pellegrini. Conductor: Eve Queler. Opera Orchestra of New York.
- Nov 18 *Shining Brow*, by Daron Aric Hagen
Cast: Michael Sokol, Carolann Page, Barry Busse, Bradley

Garvin, Kitt Reuter Foss. Conductor: Ronald Johnson. Madison Symphony orchestra.

Nov 25 *Il Turco in Italia*, by Gioacchino Rossini
Cast: Marialle Devia, Rockwell Blake, Michelle Petrusi, Bruno Practico, Roberto di Candia. Conductor: Evelino Pido. Teatro Comunale di Bologna.

TravelersGroup Casual Concerts with David Zlnman and the Baltimore Symphony

- Nov 4 Marathon
- Nov 11 Copland: *El Salon Mexico*; Stravinsky: *The Firebird Suite*; Beethoven: Symphony No. 7
- Nov 18 A "Dance Mix" program—A Diverse collection of dance pieces by American composers including John Adams, Leonard Bernstein, Aaron Jay Kernis, John Harbison, Libby Larsen, Dominick Argento, Michael Daugherty, and Christopher Rouse.
- Nov 25 Michael Daugherty: Metropolis Symphony; Ravel: Concerto in D for Left Hand; Rachmaninov: Symphonic Dances.

St. Paul Sunday

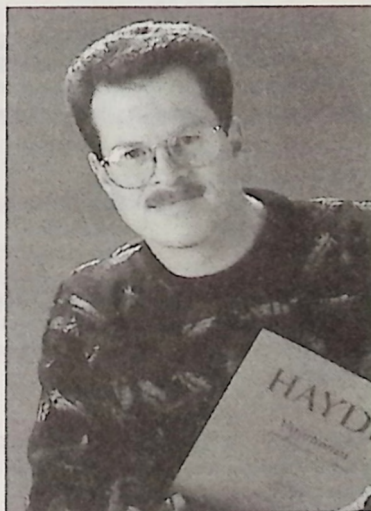
- Nov 5 The Empire Brass
Music from Susato to Gershwin
- Nov 12 Musicians from Marlboro
Haydn: Trio in C; Beethoven: Septet; Hindemith: Octet
- Nov 19 Christopher O'Riley, piano
Bach: various transcriptions; Shostakovich: preludes; Beethoven: "Moonlight" Sonata
- Nov 26 Thomas Hampson, baritone
American Songs from Stephen Foster to Samuel Barber

Music from the State of Jefferson Chamber Music Concerts

- Nov. 5 Leonardo Trio
Schumann: Trio in d, Op. 63; Rihm: *Fremde Szene II*; Beethoven: "Archduke Trio."
- Nov. 12 Orion String Quartet
Mozart: Quartet in d, K. 421; Kirchner: Quartet No. 2; Beethoven: Quartet in C Op. 59, No. 3.
- Nov. 19 Cuarteto Latinoamericano
Works of Revueltas, Ponce, Villalobos, Piazzolla, Tello, Sierra, Montiel.

Siskiyou Singers

- Nov. 26 Orff: *Carmina Burana*



First Concert host Pat Daly

TONIGHT YOU MIGHT HEAR OF THE NATIONAL BUDGET, INFLATION'S NEW DIGIT, EXAMPLES WITH WIDGETS, AND WHY PEOPLE FIDGET.

On *All Things Considered*, we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

Tune into National Public Radio's *All Things Considered*. You'll find there's more to news than meets the eye.



Jefferson Public Radio

FROM NATIONAL PUBLIC RADIO

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO



TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Saturdays at 5pm on News & Information

Sundays at 5pm on Classics & News

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour. Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

3:30-4:00pm

Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm

Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm

Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm

Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk Live from the Landing

The Jim Cullum Jazz Band and David Holt return with a new season of live concerts devoted to classic jazz.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm

Thursday: Jazz Thursday

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

1:00-2:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm
BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm
Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-6:30pm
The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.



AfroPop Worldwide host
 Georges Collinet

6:30-9:00pm
The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am
Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Nov 1 Joe Lovano meets Gonzalo Rubalcaba
- Nov 8 The Carnegie Hall Jazz Band
- Nov 15 Jacky Terrasson, Leon Parker and Ugonna Okegwo
- Nov 22 Big Band Bird for Thanksgiving!!
- Nov 39 Pat Martino

AfroPop Worldwide

- Nov 4 History of New York Salsa, Part I
- Nov 11 Hoodoo: African-American Folk Magic
- Nov 18 Youssou N'dour Returns
- Nov 26 Acoustic Africa

Marian McPartland's Piano Jazz

- Nov 5 Myra Melford
- Nov 12 Bob Thompson
- Nov 19 Eric Reed
- Nov 26 T.S. Monk

BluesStage

- Nov 5 Charlie Musselwhite; Madcat & Kane
- Nov 12, 19, 26 TBA

Confessin' the Blues

- Nov 5 Great Blues Instrumentals
- Nov 12 Weather portrayed through the Blues
- Nov 19 Blues recorded live in Chicago
- Nov 26 Family Blues

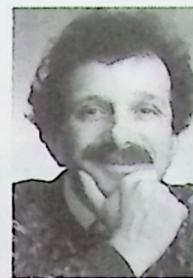
New Dimensions

- Nov 5 A World of Wizards, with Deepak Chopra
- Nov 12 Celebrate Life, with Luisa Teish
- Nov 19 Feeling and Healing with Animals, with Allen Schoen
- Nov 26 Living Better with the Power of Five, with Harold Bloomfield and Robert Cooper

Thistle & Shamrock

- Nov 5 Celtic Folklore
- Nov 12 William Jackson
- Nov 19 Scottish Duos
- Nov 26 Scots Gathering

A "Heart Healthy" recipe
 from



Zorba Paster
 ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

**GINGER SAUCE
 WITH NOODLES**

(yield: 1½ cups)

- 3 Tbsp canola oil
- 3 Tbsp rice vinegar
- 1½ Tbsp low-sodium soy sauce
- 1 Tbsp oriental sesame oil
- 2 tsp fresh ginger, peeled and minced
- 2 cloves garlic, minced
- 1½ tsp sugar
- ¼ tsp dried, crushed red pepper
- 2 green onions, sliced thin
- 1 medium Carrot, peeled and shredded
- ½ Cucumber, peeled, seeded, and chopped
- ¼ Cup fresh cilantro, chopped
- 12 oz spaghetti noodles, cooked

Whisk all ingredients (except noodles) in large bowl until blended. Pour sauce over noodles as needed and serve. Refrigerate remaining sauce for later use.

Calories: 314 • Total Fat: 10.2 grams
 Saturated Fat: 0.95 grams
 Protein: 8.1 grams
 Carbohydrate: 47.4 grams

Calories from: Protein 10%;
 Carbohydrate 60%; Fat 29%

MONITOR



RADIO

Mondays-Saturdays News & Information

Check listings for broadcast times

"Here is a program
that really takes
parenting seriously."

— Dr. T. Berry Brazelton

T · H · E PARENT'S J · O · U · R · N · A · L with Bobbi Conner

The Parent's Journal with
Bobbi Conner features inter-
views with nationally-prominent
pediatricians, authors, educators,
psychologists, and others who
care for and about children.

Saturdays at Noon

News & Information

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am

Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

7am-9am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Monitor Radio

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00pm-6:30pm

European Journal

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm

Marketplace

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm

BBC World Service

8:30pm-9:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

Monitor Radio Weekend

7:00am-7:30am

Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

12:30pm-5:00pm
SOSC Football Broadcasts

These broadcasts will pre-empt regularly scheduled Saturday programming.

Nov 4 Eastern Oregon at SOSC: 12:30 pm

Nov 11 Simon Fraser at SOSC: 12:30 pm

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

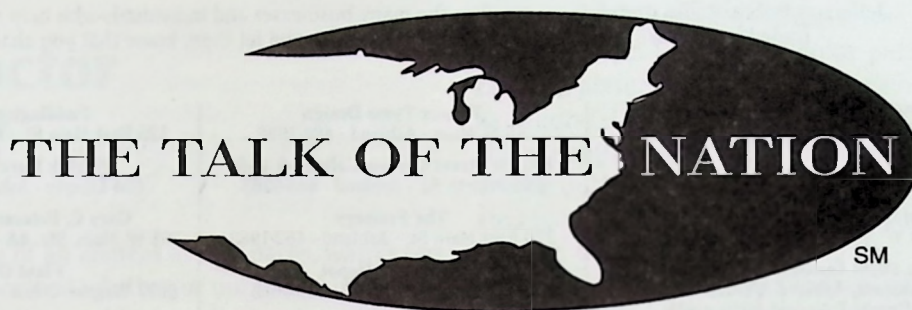
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



Returns to JPR's News & Information Service

Weekdays at 11am

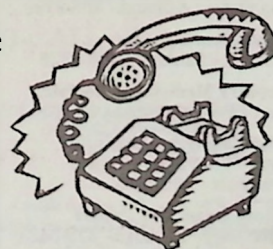


Ray Suarez



Ira Flatow

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news. Hosts Ray Suarez (Monday-Thursday) and Ira Flatow (Friday) cover a world of ideas and issues with the insight, depth, and humor that are the hallmark of NPR News.



PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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Ashland, Medford, White City
& Klamath Falls

ROGUE VALLEY

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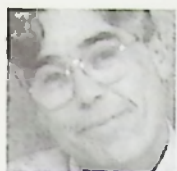
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BACK SIDE OF THE BOOM

Tim Harper

Is There a Doctor in the House?

Times have changed, or maybe it's only people who have changed. As the old saying goes: "the *only* constant is change." This fact was brought home to me recently when I found it necessary to engage the services of a physician. Now, this little search was complicated by several factors: I'm an incredibly healthy adult, my physician needs to be a flight surgeon and I'm spoiled. The first factor simply causes me to eliminate family practitioners. The second causes me to be cautious, I've seen good people grounded because a physician wasn't careful or thoughtful enough to do a little research or apply common sense. The third factor, though, was the one that caused the most aggravation.

Y'see, there ain't too many real doctors left anymore.

Now, I know that the world is full of highly trained and, I suppose, competent specialists. I know also that the "humanist revolution" has hit the medical community so that health care providers now spend lots of time "interacting with" and "relating to" their patients. Well, heck, I'm real glad that everyone is so touchy-feely about it all, but for me, I'm still not sure most of these folks could, absent an array of technical gear which costs as much as the output of a small state, diagnose a sucking chest wound with their noses an inch from the hole. And like I said, I'm spoiled. For years, when I lived in the northern part of Oregon, I had an ol' doc, who, while I do question a bit the contention of some that he gave Orville and Wilbur their first flight physicals, literally came from the horse and buggy days of Oregon's past. Now I know, some may find that no great measure of time — some folks in the East aren't too sure those days have yet passed here anyway — but you know that to have started back then, even in Oregon, he had to have been practicing medicine for at least two weeks.

Anyway, ol' Doc John could tell the na-

ture of an ailment at fifty paces, wasn't too concerned whether or not I liked his advice about any subject, medical or not, if he felt that advice was in my best interest, and always made me feel that I'd been *taken care of* when I walked out of his office. He once looked into my eyes, informed me that I had grown up on raw milk (I did) and wondered aloud how it was I'd been dumb enough not to continue the practice. Another time, when I had a rather large piece of bullet which after twenty five years had suddenly grown tired of residing in my body, he popped it out, without anesthetic, over my lunch hour. I told him I didn't want any anesthetic and he just told me to stand still and hang on to a chair. I'm still convinced the needle would have hurt more.

Doc John retired at 85 a few years back.

So, for a few years now, I've been going to various clinics that offer flight physicals and they've been hooking me up to machines that have told them that I'm OK to fly and all that good stuff. All was, if not great, at least OK.


Then, I found I needed a doctor. I had a bit of a problem that made me somewhat concerned and I started looking around. That's when I got worried.

I spent a lot of time looking at offices with bright young decor, bright young patients that drive Volvos and lots of shiny equipment. I had just about settled on the yuppie clinic of my choice, when a friend told me about a flight surgeon and GP he knew. I thought what the heck, and made an appointment.

The directions to the office came right out of Alice's Restaurant, and when I found the place nobody was around. Finally at about one minute to the appointed time some folks roared up in an old car, this big ol' fella got out, smiled, and said, "Hi, you must be Tim." We sat down, jawed a bit about this and that, filled out some paperwork and talked about how we had both

gone to different professional branches of the same University. I proceeded to get the most thorough and complete exam, flight or not, I'd had since old John Gelstle when I was a kid. I even recognized some of the equipment he used from those days.

As I was leaving the office, it was starting to fill with the doc's regular patients. Looking about, the median age seemed to be around 130. I've seen younger crowds at the shuffle board courts in Florida. No Volvos outside, no fancy suits or hyphenated names, just a bunch of old folks that smiled a lot and looked real healthy.

Now that's the kind of recommendation I like to see for a doc — patients that get to be real old. 

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ROGUE VALLEY

Theater

◆ *Sweet & Hot: The Music of Harold Arlen* is at the Oregon Cabaret Theatre through November 5 (Thursday-Sunday at 8pm, and Sunday brunch matinees at 1pm). Composer Harold Arlen left a legacy of popular music written for the *Cotton Club*, Broadway shows such as *Kismet*, and movies including *The Wizard of Oz*, and *A Star Is Born*. The show is filled with singing and dancing. For ticket information or a brochure contact the Cabaret (located at the corner of First and Hargadine), PO Box 1149, Ashland. (503)488-2902

◆ *Arsenic and Old Lace* will be presented by the SOSC Theatre Arts Department and opens the 1995-96 season. Joseph Kesselring's classic is set to open Friday, November 3 with a preview planned for Thursday, November 2. The comedy tells the tale of the sweet, elderly Brewster sisters who serve up a lethal concoction of elderberry wine and arsenic to lonely old men. Performances are scheduled for November 2-19 with dinner seating from 6:30-7pm and curtain at 8pm. Matinee performances are November 12 and 19 at 2pm. All performances are on the Dorothy Stolp Center Stage located on the SOSC campus. (503)552-6348

Music

◆ Romantic Strings will be presented by the Rogue Valley Symphony on November 3 in Grants Pass, November 4 in Medford, and November 5 in Ashland. Concerts will feature guest artist Michelle Makarski playing Mendelssohn's Violin Concerto, along with Tchaikovsky's Symphony No. 6. Conductor Arthur Shaw will open the program with the *Karelia Suite* by Sibelius. Two of the performance sites are new for Symphony audiences: First Assembly of God Church in Grants Pass and North High School in Medford. The Ashland performance remains at the SOSC Music Recital Hall. (503)488-2521

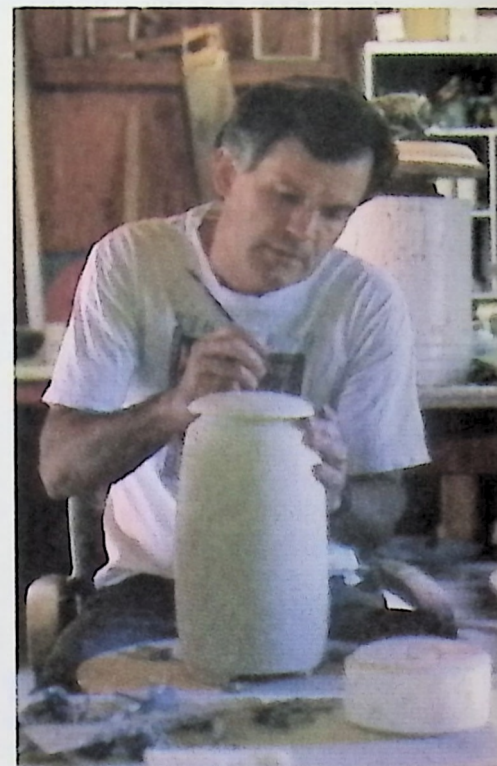
◆ The second concert of the 1995-96 season of Chamber Music Concerts at Southern Oregon State College features The Petersen String Quartet on Saturday, November 11 at 8pm in the Music Building Recital Hall. Works by Haydn, Schulhoff, and Schubert will be performed. Tickets are \$19 and \$17. (503)552-6154

◆ The Northwest Bach Ensemble, conducted by Philip Bayles, opens its 10th season with an all Bach program on Saturday, Nov. 18 at 8pm at First United Methodist Church, Ashland. (503)482-5017

◆ The Music Department at Southern Oregon State College will present the following: SOSC Music Keyboard Faculty Recital on Friday, November 3 at 8pm; SOSC Symphonic Band con-

cert on Thursday, November 30 at 8pm. All events are held in the SOSC Music Recital Hall. (503)552-6101

◆ First Annual Pilot Rock Jazz Summit will take place Saturday, November 18 at Ashland's Buffalo Music Hall. The event will feature a diverse line-up of professional Jefferson State jazz musicians. See Spotlight on page 13 for details. (503)535-7841



Medford art teacher Larry Sullivan will be one of thirty potters presenting their work at the Clayfolk Annual Christmas Show.

Exhibits

◆ *Miracles of Mexican Folk Art: Retablos and Ex-Votos* opens at the Schneider Museum of Art November 9, and runs through December 15. An Opening Reception will be held November 16. The exhibition includes 18th and 19th century Mexican religious folk paintings assembled by Americas: Institute of Art, Culture and History. Museum hours: Tuesday-Saturday, 11am-5pm. (503)552-6245

◆ Photography by Rob Jaffe will be exhibited by Hanson Howard Gallery November 1-20. The Annual Christmas Collection opens November 21 and continues through December 24. The gallery is located at 82 N. Main Street, Ashland. (503)488-2562

◆ *Music and Myths: Sculptures* by J. Ellen Austin, and *Photographs* by Eric Alan, is a joint show at Jega Gallery and Sculpture Gardens through November 30. Located in Ashland's Historic Railroad District. (503)488-2474

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ One Brushstroke and Others, an exhibit of automatic or spontaneous brushwork on paper by Montague artist Gwen Stone, will be presented by On the Wall Gallery through November 18. The gallery is located at 230 E. Main Street in downtown Medford. (503)773-1012

◆ 7th Annual Christmas Tree Gala by Rogue Gallery and Art Center takes place on November 30. Christmas Tree Viewing and Miniatures will be held December 1-3. Opening night: Rogue Valley Artists' Small Treasures, Miniature Collection and the Rogue Valley Recorder Consort. Miniatures continue through December 22. (503)772-8118

◆ Rational and Emotional Abstractions by Lee Musgrave, Deb Ramsey, and Teresa Stanley will be presented at Wiseman Gallery at Rogue Community College November 13 through December 8. (503)471-3500

◆ Works of Claudia Marchini, encaustic paintings on sandstone and slate, show at the Firehouse Gallery, November 2 through 25. A First Friday Reception will be held November 3, 6-9pm. The gallery is located at the corner of Fourth and H Streets, Grants Pass. (503)471-3525

Other Events

◆ Celebrating its 20th Anniversary the Clayfolk annual Christmas Show will be held Thursday, November 30 through December 3, with an Opening Reception November 30 at 6pm. Hours will be Friday, December 1 and Saturday, December 2, 10am until 7pm; Sunday, December 3, noon until 4pm. There will be demonstrations on the potter's wheel and a childrens' clay activity area. (503)899-3914

◆ Prospectus: Celebrate Northwest Women-An

exhibit focused on contemporary artwork of the Northwest, and designed to showcase art during National Women's History Month in March, invites artists to submit photographs of entries for exhibition postmarked no later than November 15. For details contact Wiseman Gallery at Rogue Community College, 3345 Redwood HWY, Grants Pass. (503)471-3500 ext. 224

◆ Historic Rogue Valley Membership Show will be presented by the Grants Pass Museum of Art on November 26-December 17. Entry dates for artwork is Friday, November 3 and Saturday, November 4. Contact the Museum in Riverside Park, PO Box 966, Grants Pass. (503)479-3290

KLAMATH BASIN

Theatre

◆ The Ross Ragland Theater and Performing Arts Center will present the following events as part of its 1995-96 Season: Fred Garbo Inflatable Comedy Theater on Saturday, November 4 at 7:30pm; Paul DeLay Band on Saturday, November 11 at 7:30pm; Misery II: McManue in Love on Saturday, November 18 at 7:30pm. For membership and ticket information contact the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503)884-LIVE

COAST

Music

◆ Ensemble Viento, a woodwind quintet from Portland State University, appears at the Friends

of Music/Redwood Theatre Concert Series in Brookings on Sunday, November 12 at 3pm. New and traditional music for woodwinds will be included in the program. (503)469-5775

◆ Handel's *Messiah* will be presented by the Oregon Coast Music Association on Saturday, December 9 at 7:30pm at Ocean Crest Auditorium in Bandon, and on Sunday, December 10 at 2pm at the historic Egyptian Theater in Coos Bay. The concert, under the direction of Christian Rosman, is being co-sponsored by the Oregon Coast Music Association and Southwestern Oregon Community College. The Bay Area Community Choir with selected soloists and a 12 piece instrumental ensemble will perform. All tickets are \$5 and may be purchased at The Frame Stop and The Bon in Coos Bay, or the Country Merchant in Bandon. 1 (800)-676-7563

◆ The Illustrated Telemann will be presented by the Jefferson Baroque Orchestra on Friday, November 10 at 8pm at the Newman United Methodist Church, 6th and A, Grants Pass, and on Saturday, November 11 at 8pm at the First United Methodist Church, 175 N. Main Street, in Ashland. Under the direction of baroque violinist Rob Diggins, the first concert of the 1995-96 Season will be a program of literary and impressionistic works. Included will be Water Music, a suite for winds and brass entitled *La Chasse*, a suite for two solo violins based on *Gulliver's Travels*, with Rob Diggins and baroque violinist Joli von Einem as soloists, and the overture to the comic opera *Pimpinone*. For ticket information or a season brochure, contact JBO at 9345 Takilma Road, Cave Junction. (503)592-2681

CONTINUED ON PAGE 31



The Jefferson Baroque Orchestra performs this month in Grants Pass and Ashland.

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RECORDINGS

Joanne Fielder

Of Human Dignity

The other day I had the pleasure of discovering a new recording which completely caught me off guard. I was at a friend's house, and was actually in another room when the music began. With mid-morning light flooding in through her stained-glass windows, glorious music filled the house. We were both wide-eyed and speechless as we sat down together to listen.

The background of this timely recording is equally as inspiring as is the music. Coincidentally, various recent world events testify to its unique sense of vision and its present-day relevance.

During the Second World War approximately six hundred women and children, mostly Australian, British and Dutch, were interned in a Japanese camp on the island of Sumatra. For over 3 years they existed in deplorable captivity, cut off from the rest of the world and all vestiges of human culture. Lacking books to read and instruments to play, groups of the women began to sing popular songs in English and Dutch to lift their spirits. Two of these women, Margaret Dryburgh and Norah Chambers, miraculously created a vocal orchestra. Drawing from their earlier musical studies in Singapore and London, they wrote down from memory scores of piano and orchestral works, including Bach, Beethoven, Chopin, Dvorak and Tchaikovsky. They then rearranged the scores for four voices and proceeded, in secret rehearsals, to conduct a new Dutch/English choir of thirty women. Their first concert was on December 27, 1943.

What resulted I can only imagine today to have been the ultimate triumph of human dignity over staggering adversity. For the next year, they continued their concerts and

**Women's Choir of Haarlem
Leny van Schaik, conductor**

Song of Survival
MIRASOUND 399216

built up a repertoire of thirty pieces. These included their beloved Irish and Scottish folk hymns as well as a selection of traditional Christmas carols. It was only after half of their choir had perished from disease and malnutrition that their voices fell silent. Until now, that is.

Song of Survival is an intense, emotional experience. The music is rich, expressive and exquisitely beautiful, and almost all of it is from the existing canon of classical music. From the introductory "Funeral March" Prelude of Chopin, the listener is aware of the dynamic power of the women's voices.

Leny van Schaik conducts the Women's Choir of Haarlem, Holland in this recent recording done

on June 29, 1994 and January 25, 1995. The choir was founded in 1982 by the conductor and is comprised of forty-nine Dutch women, grouped into an equal number of alto and soprano voices.

The arrangements create a consistently seamless quality in the flow of the music. In the "Pastoral Symphony" from Handel's *Messiah*, for example, you can hear remarkable attention to phrases and breathing. The voices overlap continuously and smoothly. The whole is, indeed, greater than the sum of its parts.

The piece for me which is most sublime is the second movement, *Largo*, from the "New World Symphony" of Dvorak. In this version, Dvorak's music takes on a truly spiritual aspect. It seems nothing short of miraculous to hear how the voices sing

“
SONG OF SURVIVAL IS AN
INTENSE, EMOTIONAL
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RICH, EXPRESSIVE AND
EXQUISITELY BEAUTIFUL, AND
ALMOST ALL OF IT IS FROM
THE EXISTING CANNON OF
CLASSICAL MUSIC.”

Dvorak's symphony to life *a capella*. The wealth of melodic richness radiates the spiritual essence of his work. Imagine the impact of that first concert, in 1943, on the audience in the compound.

The melody and words for "The Captives' Hymn" were written by Margaret Dryburgh during her first year in captivity. It is a combination of the Lord's Prayer and, as conductor van Schaik states, "a protest against senseless wars and their consequences:"

May the day of freedom dawn,
Peace and justice be reborn.
Grant that nations loving Thee
O'er the world may brothers be,
Cleansed by suffering, know rebirth,
See Thy Kingdom come on earth.

In tribute to the original vocal orchestra, the Women's Choir of Haarlem and their audience always sing this hymn at the conclusion of every concert.

An Ashland publishing house, White Cloud Press, is publishing a companion to this CD, entitled "Song of Survival-Women Interned." The book is the personal account of Helen Colijn, who was imprisoned with her two sisters, Antoinette and Aletta, between 1942-1945. Antoinette and Aletta were members of the original choir of thirty women. Helen also writes the introduction to this recording.

The release of this vocal orchestra music now is timely and significant. Just this year we mark the 50th anniversary of the end of the Second World War. The International Conference for Women's Rights has just concluded in Beijing, China. Yet we still need these eloquent and heroic voices to remind us of continued abuse and human rights violations world-wide. Their's is a lasting tribute to all people living with war and struggling to preserve dignity at all costs. They deserve our attention and heartfelt appreciation. ■

Joanne Fielder volunteers on several operations shifts at JPR and hosts music on Saturday afternoons on the Classics & News Service

ARTSCENE *From p. 29*



San Antonio, oil on tin, Ex-Voto 1937, is part of the exhibit *Miracles of Mexican Folk Art* at the Schneider Museum of Art.

Other Events

◆ **Holiday Lights and Community Pride** will be presented by Friends of Shore Acres. The 9th Annual Holiday Lights and Open House event will be held November 30 through January 1 from 4-10pm. For more information contact Friends at PO Box 1172, Coos Bay. (503)756-5401

Fine Arts Theatre, November 9 through November 19. Call for more information. (916)225-4838

Music

◆ The Cow Pattys appear as part of the Performing Arts Theatre Series at College of the Siskiyous on Sunday, November 5 at 3pm. Four cowgirls belt out country western *a cappella* and spin tales of their mythical beginnings as singing sensations. (916)938-5220

◆ Gordy, The Banjo-Ologist will be presented by the Mount Shasta Community Concert Association on Wednesday, November 15 at 8pm at College of the Siskiyous Theatre. (916)926-4468

Exhibits

◆ 46th Annual Faculty Art Show will be presented at Shasta College November 15 through December 15. Call for more information. (916)225-4838

◆ From an Enchanted Land, a collection of pastel landscapes, veil paintings, and hand-pulled prints by artist, Libby Hoagland, continues at The Brown Trout Gallery through November 16. For information call Brown Trout Gallery, Dunsmuir. (916)235-0754

UMPQUA VALLEY

Theater

◆ *The Man Who Came to Dinner* will be presented by Umpqua Actors Community Theatre. The old Moss Hart and George S. Kaufmann comedy will be presented November 17, 18, 24, 25, 26, and December 1, 2, 3, 8 and 9 as part of UACT's 1995-96 Season. Performances are held at the Betty Long Unruh Theatre in Roseburg. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door unless sold out. For information contact UACT, Roseburg. (503)673-2125

NORTHERN CALIFORNIA

Theater

◆ *Tartuffe* will be presented by Shasta College



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Fred Flaxman

Classical Kids

I am full of admiration for anyone who can manage to make a living from home without hooking up with an outside company. My admiration only increases for someone who can do this in the media. It becomes nothing short of hero- or heroine-worship for a person who can accomplish this by doing something that is also socially useful. I know from first-hand experience that it ain't easy.

So you can imagine how I feel about the woman from Toronto who started Classical Kids, a series of CDs which introduces children to classical music. Susan Hammond not only accomplished all of the above; she started a multimedia empire from her dining room table.

In 1988 Hammond was a 37-year-old piano teacher and mother of two, worrying that classical music was not being introduced to the new generation. She felt strongly that kids who were exposed to classical took to it, and she knew that young children loved to listen to stories. She decided to mix the two, and produced a demo tape to show people what she had in mind.

A small inheritance permitted her to produce her first recording, "Mr. Bach Comes to Call" (BMG KIDZ 06847-84235-2). She auditioned actors, hired an orchestra and scriptwriters and publicized the recording to newspapers, radio stations, record stores and teachers. Hammond sold 15,000 copies out of her house when she was interviewed on the CBC's morning program. That resulted in another 12,000 copies being purchased all across Canada. The album was nominated for Canada's Juno Award for Best Children's recording in 1989.

Later that year Hammond produced

"Beethoven Lives Upstairs" (BMG KIDZ 06847-84236-2). Like its predecessor and its successors, this CD combines a story-acted out with sound effects like an old-fashioned radio drama—with excerpts from the composer's music. "Beethoven..." sold 50,000 copies in Canada, won the Juno prize for Best Children's Recording, and led to BMG distribution throughout the United States.

While sales of "Mr. Bach..." and "Beethoven..." continued to climb, Hammond recorded "Mozart's Magic Fantasy" (BMG KIDZ 06847-84237-2). That was in 1991. Since then the Classical Kids collection has grown to include "Vivaldi's Ring of Mystery" (BMG KIDZ 06847-84238-2), "Daydreams & Lullabies"

(BMG KIDZ 06847-84239-2), "Tchaikovsky Discovers America" (BMG KIDZ 06847-84240-2) and, just this year, "Hallelujah Handel!" (BMG KIDZ 06847-84263-2). There are, of course, many more famous composers left to choose from for the future. For now Hammond has already worked herself out of that ideal home office situation.

Classical Kids has branched out from the recording of CDs and cassettes to the production of TV specials, videos, books, CD-ROMs and live symphony concerts. These concerts bring the Classical Kids stories to family audiences in fully staged presentations. Four such concerts with the Chicago Symphony Orchestra in Orchestra Hall were sold out, as were six with the National Symphony at the Kennedy Center in Washington, four with the Detroit Symphony, four with the Toronto Symphony, seven with the Minnesota Orchestra and 12 with the Long Island Philharmonic — just

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TELL WHICH IS WHICH?

to mention a few. The 1995-96 live concert schedule includes more performances than I care to count. They are taking place in cities big and small throughout North America.

The awards keep coming in and, I presume, so does the money. Last May Michael Jackson licensed an excerpt from the "Beethoven..." CD for inclusion on his "HISTORY" recording. Opera Atelier has been presenting "Mozart's Magic Fantasy" as a fully-staged opera to sell-out crowds in Toronto. There is no arguing with success, and I certainly hope all these efforts to attract young children to classical music are working. But I have a few reservations about the CDs themselves.

Classical Kids' use of sound effects, actors and child-centered fictional stories are all designed to attract and hold their intended audience. But I'm concerned about this mixing of fact and fiction. How can young children tell which is which?

Then, too, I find the story lines weak. My mind wonders, and I end up listening

to the well-selected, beautifully performed excerpts, wishing that the actors would keep quiet.

When I do force myself to concentrate on the stories and try to pretend that I am about 10, I find some of them a bit grim. "Beethoven Lives Upstairs" begins with the death of a young boy's father. "Hallelujah Handell!" features a physically abused orphaned boy who sings like an angel but refuses to speak. "Vivaldi's Ring of Mystery" centers on a young, orphaned girl violinist who breaks a Stradivarius which then disappears from the repair shop. This, of course, will not bother kids the way it will disturb anyone old enough to know what a Stradivarius is!

The balance between music and words is sometimes off in these CDs, making it dif-

ficult to understand what is being said. The acting is occasionally excellent, as in Jon Granik's performance as Bach, sometimes so-so, and often, as in the case of most of the children, well, childish.

But what counts is not how much I enjoy these recordings, it is how much the younger set takes to them. If Classical Kids CDs bring kids to the classics by the thousands, they deserve all the high praise and awards they are getting, and more. Even if it means Susan Hammond has to commute to work for the rest of her life. ■

Fred Flaxman's Compact Discoveries column is also distributed internationally each month to the Internet's Moderated Classical Music List.

TUNED IN *From p. 3*

OTHER CDs for KIDS

The Magical Music of Disney (Telarc CD-80381) – Spirited performances by the Indiana University Singing Hoosiers with the Cincinnati Pops Orchestra conducted by Erich Kunzel make this a children's CD that everyone can enjoy.

Classics for Children (RCA 6718-2 RG) – Arthur Fiedler conducts the Boston Pops in this Gold Seal reissue. Sir Alec Guinness narrates Prokofiev's environmentally incorrect "Peter and the Wolf," followed by Saint-Saëns' "Carnival of the Animals," without Ogden Nash's clever poems, and Tchaikovsky's "Nutcracker Suite."

Family Folk Festival (Music for Little People MLP D2105) – This delightful collection includes Pete Seeger singing "I've Been Workin' on the Railroad," Maria Muldaur with "The Circus Song," and Taj Mahal singing "Humpty Dumpty," plus 10 other songs with the Smothers Brothers, Doc Watson, Claudia Gomez, Lillian Allen, John McCutcheon, and Sweet Honey in the Rock.

content restrictions, and our lower "price" reflects that condition. Increasing the efficiency of the process involves modeling our relationship with the underwriter/advertiser more closely akin to that of commercial radio stations which are willing to sacrifice listeners' sensibilities and interests to advertisers' because that is where their priorities lie.

For example, we occasionally decline underwriting arrangements because our internal policies do not allow an underwriter to use particular themes or language which are entirely acceptable in commercial radio. Accentuating underwriters' role in funding public radio would shift those decisions.

Listeners would inevitably HEAR a difference. Public radio would begin to SOUND more commercial because that is what increased "efficiency" in this transaction requires.

Perhaps as matters evolve we will face no other choice. But public radio, listeners and the federal government, should be very clear about the costs which this type of efficiency imposes. ■

Ron Kramer is Jefferson Public Radio's Director of Broadcasting.



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FROM NATIONAL PUBLIC RADIO



BOOKS

Alison Baker

Common Era Best New Writings On Religion

Edited by Steven Scholl

Ashland: White Cloud Press; \$14.95

There is a widespread sense in the country that everything that is tied down is coming loose...Millions of Americans are searching for some clearer understanding of the core principles of religion and how they can be applied to the daily experience of living as well as to humanity's common destiny on this planet."

This passage from "Let There Be Light," a speech that Bill Moyers presented to the Religion Newswriters Association, could serve as an introduction to *Common Era*. Moyers, well-known through his many PBS television series, goes on to explain why he believes that religion is one of the most important beats a journalist can cover. He points to examples of this search for meaning among traditional Christians, Jews, and Muslims, as well as those who combine science with religion in a call for a "new ecological imperative." And he imagines a television program which might deal with religion, value, and ethics in American life—ideas that are touched on here and there but shied away from on television as it is now.

"What journalist," Moyers asks, "could ask for a bigger story?"

As editor of *Common Era: Best New Writings on Religion*, Steven Scholl has taken on this big story. Scholl says he tried "to find works that are representative of trends in religious life as reflected in media coverage on religious topics." Publications represented here range from *Shambhala Sun* to *Religious Studies News*, from *New Age Journal* and *ReVision* to *Sojourners* and *Dialogue: A Journal of Mormon Thought*.

Interpreting "religion" broadly, he has selected writings on the spiritual and religious aspects of politics, culture, literature, mysticism, economics, etc. The nineteen essays cover topics ranging from Catholicism

and the wandering Sufi to the tragedy in Waco and the mystical traditions of Judaism. They discuss Deep Ecology, human rights, and the role of women in tantric Buddhism, as well as one woman's reconciliation of her feminist beliefs with her Mormon faith.

While some of the pieces may be hard going for the lay or "religiously illiterate" reader—one such is "Dialogue Among the World's Religions" by Paul F. Knitter, a professor of theology who discusses the difficulties inherent in interfaith dialogue—others are less scholarly. The Moyers piece is—as one might expect from a "leading cultural commentator on the American scene"—probably the most accessible in the collection. Others of general interest include "From Yale to Jail: David Dellinger's Quest for Justice," by George Howland, Jr., the story of Dellinger—known to my generation as one of the Chicago Seven, who coined the phrase "The whole world is watching"—and his life of pacifism, beginning with his refusal to register for the draft in 1940. And in "Dharma, Democracy, and the Information Highway," Helen Tworikov interviews Mitchell Kapor, designer of Lotus 1-2-3, on the spiritual dimensions of the "virtual community" that has sprung up along the information highway.

"Anchored in a Different Place: Human Rights, Democracy, and Transcendence," is the title of the speech given by Vaclav Havel, President of the Czech Republic, on receiving the Philadelphia Medal of Freedom in 1994. He suggests that "a new age in the life of humanity" began when America first sent men to the moon in 1969. "It is as if something were crumbling, decaying, and exhausting itself, while something else, still indistinct, were arising from the rubble." As a symbol for this period of transition, he cites the image of a Bedouin on a

camel, wearing traditional robes over his jeans, with a transistor radio in his hand and an ad for Coca-Cola on the camel's back. Havel says he is not "...shedding an intellectual tear over the commercial expansion of the West that destroys alien cultures. I see it rather as a typical expression of this multicultural era, a signal that an amalgamation of cultures is taking place." The eloquence of this visionary leader could induce optimism for the future of humanity in the most cynical of readers. The book is worth picking up for his words alone.

Editor Steven Scholl says that in the selection process he was "drawn toward writings that revealed personal stories of faith and commitment." And indeed, these are the pieces that are most interesting to the non-specialist reader: stories of how individuals found faith, made decisions, and discovered ways to make sense of their own lives, just as we struggle to make sense of ours. Rosemary Radford Ruether's discussion of how "anyone seemingly so intelligent could remain connected with such a benighted institution as the Christian church" is particularly thoughtful and revealing. On the other hand, after reading Allen Ginsburg's story of his embrace of Tibetan Buddhism in "The Vomit of a Mad Tyger," I felt no closer to understanding him or his religious views. He tells us who influenced him, and what he was doing at the time, but fails to set forth his internal experience in any meaningful way.

An essay by Michael A. Sells, "Bosnia: Some Religious Dimensions of Genocide," drew the attention of editor Scholl to the Community of Bosnia Foundation, which was formed to preserve the multi-religious culture of Bosnia through publication of books, memoirs and art. Royalties from *Common Era* will be given to the Community of Bosnia Foundation.

Common Era is meant to be an annual publication; this is an excellent beginning.



Alison Baker's new book is *Loving Wanda Beaver*. She lives in Ruch, Oregon.

POETRY

Taco Bell

BY DARYL ACKLEY

I feel right.
All American.
At home.
Eyes touch quickly,
Turn away.
Mouth tastes the
Perfect classless food.
Here, I'm safe.
One with America.
Visiting kinfolk who have
Names delivered by label.
The delicate plastic
Buzz of Mild Hot Sauce
Hangs on my tongue.
A child of the 90's
Punches the order.
I feel like
Throwing him a football.
Pounding his back.
Saying "Good job!"
The lights are right
For a fluorescent evening.
They black out
The shadows of night.
I work quietly
On minding my business.

I wait for the gunman to arrive.
For eyes to widen,
Heads to turn,
Drop.
As he takes aim
I mumble a prayer,
Bless my food
And exit,
Through the shattering glass
Of the hermetic door
Into an American night.

Daryl Ackley, who lives near Butte Falls, has published poetry widely in the Northwest, and is co-chair of the annual Butte Falls Forest Jubilee Poetry Festival.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
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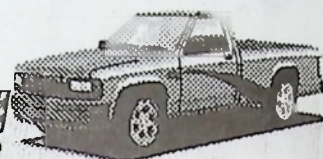
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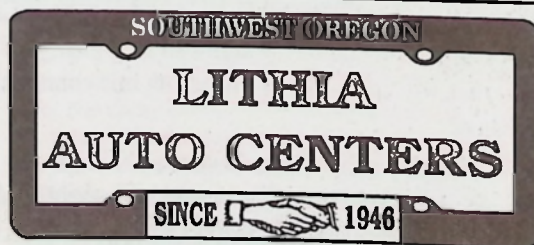
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